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Sir Walter Scott says that Dryden seldom suffers his poem to languish, every stanza presents some strong thought or vivid description, but that the structure of the verse (four-line stanza) has laid him under the odd and unpleasant necessity of filling up his stanza, by compiling a simile, or a moral expressed in the two last lines along with the fact which had been expressed in the first.

**DRYDEN'S FIRST BOOK.**

- 127 **DRYDEN (John)** *A POEM UPON THE DEATH OF HIS LATE HIGHNESS, OLIVER, LORD PROTECTOR OF ENGLAND, SCOTLAND, AND IRELAND, WRITTEN BY MR. DRYDEN. London, printed for William Wilson; and are to be sold in Well-yard, near Little St. Bartholomew's Hospital, 1669. THE EXCESSIVELY RARE FIRST EDITION, 4to, sprinkled calf extra, by Riviere, £10 10s*

A most important piece—Dryden's ACTUAL FIRST PUBLICATION in book form. The rarity of this poem is too well known to need many remarks, and we think it sufficient to say it escaped the vigilant researches of Mr. Malone, and that it is not mentioned by Lowndes.

The rarity can be accounted for by the fact that a few months after its publication the Restoration took place, and the author addressed a congratulatory poem to the King; an incident which Sir Walter Scott refers to in these words:—"It is singular that the poet who solemnized by ELEGY THE DEATH OF THE PROTECTOR SHOULD HAVE HAILED THE RESTORATION OF THE STUART LINE." This elegy was never acknowledged by the author in the collection of his work, though not forgotten by his enemies, and many years after its first appearance it was reprinted by one of his mean and malignant antagonists, with the hope of making him (Dryden) appear as an apostate, under the title of "An Elegy on the Usurper, Oliver Cromwell, by the author of 'Absalom and Achitophel.'"

The poem consists of thirty-seven stanzas, written in the measure and somewhat in the manner of Gondibert. The flow of his versification improved, and his command of poetical language extended, but no marks were yet discovered of the luxuriance of early genius, or the overflow of a mind full of poetry; nor are there any traces in his language from which we may collect that his curiosity had been directed to the study of great poets who flourished in the preceding age. His poetry was in the general style of the time in which he lived; it did not partake of any individual character, nor was it controlled by any presiding genius. It shows rather a vigorous understanding and quick discernment than a rich imagination, or a fancy lavish of its youthful store. How little does it resemble the early poems of Milton, which were published but a few years previous to this time.

**DRYDEN'S SECOND BOOK.**

- 128 **DRYDEN (John)** *ASTRÆA REDUX, a Poem on the happy Restoration and Return of his Sacred Majesty Charles the Second, by JOHN DRYDEN. Printed by J. M. for H. Herringman, 1660. FIRST EDITION, folio, sewn [SOLD]*

A fine copy of an important and exceedingly rare Poem, the actual second publication of JOHN DRYDEN in book form.

When the Restoration took place, Dryden's kinsman and protector in London (Sir Gilbert Pickering, a staunch Republican) retired to his native country, and Dryden, now left on his own resources, hastened, in conjunction with his brother poets, to efface all memory of his former delinquency by publishing his *Astræa Redux* in 1660. This poem is written in the taste and feeling of the former. One line

*A horrid stillness first invades the ear  
And in that silence we a tempest fear,*

has been much ridiculed for the incorrectness and supposed absurdity of thought; but it has been successfully vindicated by the reasoning of Johnson. Silence is a privation; and yet the poets give it an active influence and power over the mind—*Simul ipsa silentia terrent*—are the words of one whose exquisite propriety of expression and correctness of thought are yet unrivalled.

In this poem, "some of the similes," says Scott, "are brought out with singular ingenuity." "Waller, as well as Dryden, altered his sentiments and changed his notes on the Restoration; and when the King hinted to him the inferiority of his second poem to the former, answered, 'Poets, Sir, succeed better in fiction than in truth.' What notice Charles took of Dryden's *Astræa* we are ignorant."—*Dr. Joseph Warton.*

**DRYDEN'S THIRD BOOK.**

- 129 **DRYDEN (John)** *TO HIS SACRED MAJESTY, A PANEGYRICK ON HIS CORONATION. H. Herringman, 1661. FIRST EDITION, folio, sewn, [SOLD]*

There is an animation of language and an energy of style, it is said, in this poem, yet mixed up with conceits of his preceding productions.

The following couplet could not be easily surpassed in the works of Flecknoe and Shadwell:—

*A queen near whose chaste womb, ordained by fate,  
The souls of kings unborn for bodies wait.*

Telegraphic Address—"LYCIDAS," LONDON.

'If, says Sir Walter Scott, the souls of any unborn monarchs waited for bodies from Queen Catharine, they waited long in vain; perhaps it was not her fault, for, as the same writer sensibly observes, 'for a woman to bear children, it is necessary that someone should take the trouble of getting them.'

#### DRYDEN'S FOURTH BOOK.

- 130 DRYDEN (John) TO MY LORD CHANCELLOR, PRESENTED ON NEW-YEAR'S-DAY; BY J. DRYDEN. *H. Herringman*, 1662. FIRST EDITION, folio, *sewn (very rare)*, [SOLD]

This poem approaches more closely to the metaphysical style of Cowley and his contemporaries than any other of Dryden's compositions. Scott ingeniously conjectures that Dryden professedly wrote after the manner of those with whose works the Chancellor had formerly been acquainted; in fact, that he strove to please, by bringing again before the eyes of the aged statesman that glitter of sentiment which had delighted him in his youth. Johnson says Dryden never after strove to bring on the anvil such stubborn and unmanageable thoughts.

- 131 DRYDEN (John) BRITANNIA REDIVIVA, A POEM ON THE BIRTH OF THE PRINCE. *J. Tonson*, 1688. FIRST EDITION, small folio, *fine copy, sewn*, £4 4s

"Dryden, who knew how to assume every style that suited the occasion, writes here in the character of a devout and grateful Catholic, with much of the *unum* which marks the hymns of the Romish Church. In English poetry we have hardly another example of the peculiar tone which the invocation of saints and an enthusiastic faith in the mystic doctrines of the Catholic faith can give poetry. To me, I confess, that communion seems to offer the same facilities to the poet, which it has been long famous for affording to the painter: and the Britannia Rediviva, while it celebrates the mystic influence of the sacred festivals of the Paraclete and Trinity, and introduces the warlike forms of St. Michael and St. George, has often reminded me of one of the ancient altarpieces, which it is impossible to regard without reverence, though presenting miracles which never happened, or saints who never existed."—*Sir Walter Scott*.

- 132 DRYDEN (John) MAC FLECKNOE, OR A SATYR UPON THE TREW-BLEW-PROTESTANT POET, T. S., by THE AUTHOR OF ABSALOM AND ACHITOPHEL. 1682. FIRST EDITION, small 4to, *sewn* [SOLD]

THIS IS ONE OF THE BEST, AS WELL AS THE SEVEREST, SATIRES EVER PRODUCED IN OUR LANGUAGE. Pope's celebrated Dunciad was founded on it. Thomas Shadwell is the hero of the piece, and was introduced, as if pitched upon, by Flecknoe to succeed him in the throne of dulness; for Flecknoe was never poet-laureate, as has been ignorantly asserted in Cibber's Lives of the Poets.

In this poem, observes Malone, ample vengeance is taken by Dryden on his corpulent antagonist (Shadwell); a torrent of wit and satire, mixed with contempt, indignation and derision, overwhelmed, in one gigantic effort, and by a well directed blow, the wretched poet against whom it was levelled. The most cutting sarcasm was conveyed in skilful versification, which gave point and keenness to the edge of its wit, and which has been emulated and copied, but not exceeded even on the broader canvas of the Dunciad.

- 133 DRYDEN (John) OF DRAMATIC POESIE, AN ESSAY BY JOHN DRYDEN, ESQ.—*Fungar vice cotis, acutum Reddere quæ fattum valet, exoris ipsa secundi. Horat. De Arte Poet.* London, printed for Henry Herringman, at the Sign of the Anchor on the Lower Walk of the New Exchange, 1668. FIRST EDITION, 4to, a *fine copy in new sprinkled calf extra, rough gilt edges, with Frederick Locker's Bookplate*, £4 4s

This was Dryden's principal prose production. The character of Shakespeare's genius which he exhibits here in so masterly a manner called forth the highest encomiums from Dr. Johnson, who says, "It will not be easy to find in all the opulence of our language a treatise so artfully variegated with successive representations of opposite probabilities, so enlivened with imagery, so brightened with illustrations. His portraits of the English Dramatists are wrought with great spirit and diligence. The account of Shakespeare may stand as a perpetual model of encomiastic criticism, exact without minuteness, and lofty without exaggeration. The praise lavished by Longinus on the attestation of the heroes of Marathon, by Demosthenes, fades away before it. In a few lines is exhibited a character so extensive in its comprehension, and so curious in its limitations, that nothing can be added, diminished, or referred, nor can the editors and admirers of Shakespeare, in all their emulation of reverence, boast of much more than of having diffused and paraphrased the epitome of excellence, of having changed Dryden's gold for baser metal of lower value, though of greater bulk."

- 134 DRYDEN (John) RELIGIO LAICI, OR A LAYMAN'S FAITH, A POEM. 1692. FIRST EDITION, small 4to, *half morocco neat, gilt edges. (From the libraries of Col. Grant and Frederick Locker, with bookplates of each inserted, also a MS. note in the latter's handwriting)*. £3 3s

Of this poem Dr. Johnson says: "That it is a composition of great excellence of its kind, in which the familiar is very properly diversified with the solemn, and the grave with the humorous, in which metre has neither weakened the force, nor clouded the perspicuity of argument; nor will it be easy to find another example equally happy of this middle kind of writing, which, though prosaic in some parts, rises to high poetry in others, and neither hovers to the skies, nor creeps along the ground."

135 DRYDEN (John) RELIGIO LAICI, OR A LAYMAN'S FAITH, a Poem. Another Copy, *sewn, lower edges UNCUT*, £2 2s

136 DRYDEN (John) THE HIND AND THE PANTHER, a POEM, IN THREE PARTS.

Antiquam exquirite matrem. } Virg.  
Et vera, incessu, patuit Dea. }

London, printed for Jacob Tonson, at the Judge's Head, in Chancery Lane, near Fleet Street, 1687. FIRST EDITION, 4to, *fine copy in morocco super extra, rough gilt edges*, by RIVIERE, £12 12s

Dryden's chief production in verse. The first lines are justly reputed among the most musical in our language. THE PRESENT COPY CONTAINS THE LICENSE LEAF BEFORE TITLE, THIS IS FREQUENTLY WANTING, and at end is bound "The Hind and Panther Transversed to the story of the Country-Mouse and the City-Mouse. 1687." This was an attack on Dryden's poem by Matthew Prior, then a student at Cambridge, assisted by Charles Montagu, afterwards Earl of Halifax. Also, "Notes upon Mr. Dryden's Poems in Four Letters, by M. Clifford, late master of the Charter House, London. To which is annexed some Reflections upon the Hind and Panther, by Another Hand (T. BROWN). Printed in the year 1689.

137 DRYDEN (John) THE HIND AND THE PANTHER. Another Edition, *Holy-Rood-House Reprinted by James Watson, printer to his most excellent Majesty's Royal Family and Household*. 1687. Small 4to, *the foreedges of the two leaves of "Address to the Reader" neatly added to, and a few headlines shaved, brown calf extra, gilt edges*, by RIVIERE, £5 6s

This is a very rare edition, and though mentioned on the title to be "Reprinted," is THOUGHT BY MANY TO BE THE FIRST ISSUE. Mr. Mackenzie's copy sold for £10 10s.

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140 DRYDEN (John) THE MEDAL, a Satyre against Sedition, by the Author of Absalom and Achitophel. 1682. FIRST EDITION. 4to, FINE COPY, £1 1s

Spence has mentioned, in his Anecdotes, that Charles II. suggested the subject of this poem (as he seems to have done others) to the poet. One day the King was walking in the Mall, and talking with the poet; he said, 'If I was a poet, and I think I am poor enough to be one, I would write a poem on such a subject, in the following manner.' He then gave him the plan of the Medal. Dryden took the hint, carried the poem as soon as it was finished to the King, and had a present of a hundred broad pieces for it.

141 DRYDENIANA.—PORDAGE (SAMUEL) THE MEDAL REVERSED, a Satyre against Persecution, by the Author of Azaria and Hushai. 1682. FIRST EDITION, small 4to, *sewn*, 4s 6d

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Telegraphic Address—"LYCIDAS," LONDON.

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- 319 OLD PLAY.—HABINGTON (WILLIAM, *Author of Castara*) THE QUEENE OF ARRAGON, a Tragi-Comedie. *Thos. Cotes, etc.*, 1640. FIRST EDITION, small folio, *sewn*, £2 2s
- 320 OLD PLAY.—HAUGHTON (WILLIAM) A PLEASANT COMEDIE CALLED, A WOMAN WILL HAVE HER WILL (OR, ENGLISHMEN FOR MY MONEY), as it hath been diverse times acted with great applause. 1626. *John Payne Collier's copy, full of his autograph notes, corrections, additions, etc., prepared for his reprint*, £3 3s
- 321 ——— Another Edition. 1631. Small 4to, *fine copy*, *calif extra*, *rough gilt edges*, £3 3s
- 322 OLD PLAY.—HEMINGS (WILLIAM, *M.A., Oxon*) THE FATAL CONTRAOT, a French Tragedy. 1661. Small 4to, in *half calif neat*, 15s  
A very successful piece. It was afterwards revived as "Love and Revenge," and later as "The Eunuch."
- 323 OLD PLAY.—HEYWOOD (THOMAS) THE FIRST AND SECOND PARTS OF KING EDWARD THE FOURTH, CONTAYNING HIS MERRY PASTIME WITH THE TANNER OF TAMWORTH, as also HIS LOVE TO FAIRE MISTRIS SHORE, HER GREAT PROMOTION, FALL, AND MISERIE, AND LASTLY THE LAMENTABLE DEATH OF BOTH HER AND HER HUSBAND; LIKEWISE THE BESIEGING OF LONDON BY THE BASTARD FALCONBRIDGE, AND THE VALLANT DEFENCE OF THE SAME BY THE LORD MAYOR AND THE CITIZENS, as it hath been diverse times publicly acted, the Fourth Impression. *Humphrey Lovnes*, 1626. Small 4to, *some headlines and two side margins shaved, but A PERFECT COPY OF THIS VERY RARE PIECE, in half morocco neat, interleaved with blank paper suitable for annotations*, £3 3s  
One of the scarcest, and at the same time the most interesting of this author's numerous dramatic productions.

324 OLD PLAY.—HEYWOOD (THOMAS) THE ROYAL KING AND THE LOYAL SUBJECT. 1637. FIRST EDITION, 4to, half calf, £3 3s

325 OLD PLAY.—HOLYDAY (BARTEN) TECHNOGAMIA, OF THE MARRIAGES OF THE ARTS, a Comedie, written by BARTEN HOLYDAY, M.A., and Student of Christ Church in Oxford, and acted by the Students of the same House before the Universitie, at Shrove-tide, W. Stansby, etc., 1618. FIRST EDITION, headlines and side notes cut into, small 4to, half calf, £1 4s

326 ——— Another Edition. 1630. Small 4to, full calf extra, gilt edges, £1 18s

This curious play contains, among many quaint references, an interesting notice of Tobacco. "Phlegmatic" [one of the principal characters] "enters habited in a plain russet suit, on the back whereof was expressed one filling a pipe of tobacco; his hat beset round with tobacco-pipes, with a can of drink hanging at his girdle," exclaiming "'Fore Jove, most meteorological tobacco! pure Indian! not a jot sophisticated; a tobacco pipe is the chimney of perpetual hospitality. 'Fore Jove, most metropolitan tobacco!" And then breaks out very unphlegmatically into a jovial song in praise of THE PLANT. And "Musica's [another character] whimsical description of the FIRST INVENTED MUSICAL INSTRUMENT will afford a good idea of the nature of this ingenious production, which the author says 'was but a five weeks birth.'" Barton Holyday was born about the latter end of Queen Elizabeth's reign, in the parish of All Saints, Oxford. He died in 1661, leaving "behind him," says Langbaine, "the character of a general scholar, a good preacher, a skillful philosopher, and an excellent poet." For an interesting notice see *Retrospectivus Revueur*, Vol VIII.

327 OLD PLAY.—JONSON (BENJAMIN) BEN JONSON HIS VOLPONE OR THE FOX. (A COMEDY) Simul et incunda, et idonea dicere vitæ. Printed for Thomas Thorppe. 1607. FIRST EDITION, a large copy in morocco super extra, by RIVIERE, £15 15s

Very rare. Besides being an interesting specimen of the celebrated contemporary of Shakespeare, it contains poems by several of the other famed writers of the age, Edmund Spenser, George Chapman, John Ford, John Davies, etc., etc.

328 OLD PLAY.—JONSON (Benjamin) THE WIDOW, A COMEDIE, as it was Acted at the Private House in Black-Fryers, with great applause, by his late Majestie's Servants,

WRITTEN BY { BEN JONSON,  
JOHN FLETCHER, } GENT.  
THO. MIDDLETON, }

Printed by the original copy. Humphrey Moseley, 1652. FIRST EDITION, headlines cut, calf extra, rough gilt edges, £4 4s

A very rare and important piece, embracing as it does the combined work of three of our principal dramatists.

329 OLD PLAY.—LANSDOWNE (Lord, Lord Granville) THE JEW OF VENICE, a Comedy. 1701. FIRST EDITION, 4to, sewn, unbound, 4s 6d

This is really Shakespeare's Merchant of Venice revised by Lord Lansdowne.

330 OLD PLAY.—MASSINGER (PHILIP) THE EMPEROUR OF THE EAST, a Tragic-Comedie, The Scène Constantinople, as it hath bene divers times acted, at the Blackfriars, and Globe Play-houses, by the Kings Majesties Servants. 1632. FIRST EDITION, sm. 4to, sprinkled calf extra, rough gilt edges, £3 3s

331 OLD PLAY.—MASSINGER (PHILLIP) THE PICTURE, a Stage Comedie, as it was often presented with good allowance at the Globe and Blacke Friars Play Houses by the King's Majesties Servants. 1650. FIRST EDITION, calf extra, £3 3s

The Bodleian copy brought 29 at auction.

The plot of this play is borrowed from the 28th Novel of the second volume of Painter's *Palace of Pleasure*, 1567. The magical circumstance, however, from which the play takes its name, is found in a variety of authors; it has all the appearance of an Arabian fiction, and was introduced into our romances at a very early period.

The play was much approved at its first appearance, when it was acted, as the phrase is, by the whole strength of the house. Massinger himself speaks of it with complacency; and, indeed, its claims to admiration are of no common kind.

An unsuccessful attempt was made to revive the play by the Rev. H. Bate. *Magus excidit ausis*. We tolerate no magic now but Shakespeare's; and without it *The Picture* can have but little interest.

332 OLD PLAY.—MASSINGER (Philip) THE RENEGADO, a Tragic Comedie. 1630. FIRST EDITION, 4to, calf extra, £3 3s

The Bodleian copy sold in 1865 for £8. Contains a congratulatory poem by J. Shirley.

- 333 OLD PLAY.—MASSINGER (Philip) *THE ROMAN ACTOR*, a Tragedie. 1629. FIRST EDITION, 4to, *calf extra, gilt edges*, £3 3s
- 334 OLD PLAY.—MAYNE (JASPER) *THE CITY MATCH*, a Comædye, presented to the King and Queene at Whitehall, acted since at Black-Friers by his Majestie's Servants. *Oxford*, 1639. FIRST EDITION, folio, *sewn, fine copy*, £2 10s  
 "It deserves to rank amongst the best of our early comedies, and the rich vein of humour which runs throughout will ever cause it to be perused with pleasure."—*Blackwood's Mag.*—*Notices of Old Eng. Comedies.*
- 335 OLD PLAY.—MIDDLETON (Thomas) *A MAD WORLD MY MASTERS*, a Comedy, composed by T. M., *Gent.* 1640. 4to, *calf extra, rough gilt edges*, by RIVIERE, £2 2s
- 336 OLD PLAY.—OTWAY (THOMAS) *ALCIBIADES*, a Tragedy, acted at the Theatre Royal, by their Majestie's Servants. 1687. 4to, *sewn*, 2s 6d  
 Otway's first play.
- 337 OLD PLAY.—OTWAY (THOMAS) *DON CARLOS, PRINCE OF SPAIN*, a Tragedy, as it is acted at the Duke's Theatre. 1686. Small 4to, *sewn*, 2s 6d
- 338 OLD PLAY.—OTWAY (THOMAS) *THE ATHEIST: OR, THE SECOND PART OF THE SOULDIER'S FORTUNE*, acted at the Duke's Theatre. 1684. FIRST EDITION, small 4to, *sewn*, 10s 6d
- 339 OLD PLAY.—OTWAY (THOMAS) *TITUS AND BERENICE*, a Tragedy, acted at the Duke's Theatre, with a FARCE, CALLED *THE CHEATS OF SCAPIN*. 1677. FIRST EDITION, small 4to, *sewn*, 10s 6d
- 340 OLD PLAY.—OTWAY (THOMAS) *VENICE PRESERVED, OR A PLOT DISCOVERED*, a Tragedy, as it is acted at the Duke's Theatre. 1682. FIRST EDITION, small 4to, *sewn*, £1 1s  
 Otway's best play.
- 341 OLD PLAY.—RANDOLPH (Thomas) *THE JEALOUS LOVERS*, a Comedie presented to their gracious Majesties at Cambridge, by the Students of Trinity College. *Printed by the Printers to the Universitie of Cambridge*, 1632. FIRST EDITION, small 4to, *some headlines cut, calf extra, gilt edges*, by RIVIERE, £2 2s  
 Fine copy of an excessive rarity, and considered the author's best production; it is highly commended in several poems by his contemporaries. There was only a copy of the *Second Edition* (1634) in Mr. Frederick Perkin's fine collection dispersed in 1889; and Mr. Locker-Lampson's rich assemblage of Early plays only contains that (*Second*) Edition.
- 342 OLD PLAY.—SHAKESPEARE (William) *THE HISTORIE OF HENRY THE FOURTH, WITH THE BATTELL AT SHREWSBURIE BETWEEN THE KING AND LORD HENRY PERCY, SURNAMED HENRY HOTSPUR OF THE NORTH, WITH THE HUMOROUS CONCEITS OF SIR JOHN FALSTAFFE, NEWLY CORRECTED BY WILLIAM SHAKESPEARE.* *Printed for T. P., and are to be sold by M. Law, dwelling in Paul's Church Yard at the signe of the Foze, neere St. Agustine's Gate*, 1622. 4to, *imprint cut into but neatly restored, red morocco extra, gilt edges*, by HAYDAY, £25 10s
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A copy sold in March, 1888, by auction for £18.

**353 OLD PLAY.**—TOMKIS (THOMAS) *ALBUMAZAR*, a COMEDY, PRESENTED BEFORE THE KING'S MAJESTY AT CAMBRIDGE, the Ninth of March, 1614, by the Gentlemen of Trinitie Colledge. *London, N. Okes, etc.*, 1616. FIRST EDITION, *title repaired and dust soiled, and the blank margins of some leaves cut more than the others, but no text touched, sprinkled calf extra, rough gilt edges*, by RIVIERE, £4 4s

Dryden, in a prologue composed by him for the revival of this play, considers it the original of the "Alchemist," and charges Ben Jonson, in very positive terms, with plagiarism, but without any foundation, as it is said that this piece was not acted till four years after that play.

**354 OLD PLAY.**—TUXE (SIR SAMUEL) *THE ADVENTURES OF FIVE HOURS*, a TRAGIC-COMEDY. *H. Herringman*, 1663. FIRST EDITION, folio, *a fine copy, sewn*, £2 12s 6d

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Telegraphic Address—"LYCIDAS," LONDON.

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395 SOMERSETSHIRE.—Declaration of the Lords and Commons for the Raising of all power and force, as well Trained Bards as others, in Several Counties of this Kingdom. 1642. 4to, *sewn*, 5s

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399 SOMERSETSHIRE.—SCLATER (WILLIAM, *Minister of Pitminster*) *The Minister's Portion.* Oxford, 1612. 4to, *sewn*, 5s

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"Contains a long list of Ministers, and their Places of Living, in all 69 names."

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SOMERSET.—See also under Trade

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- Only thirty copies issued for presents.*
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- MEN OF CHARACTER**, by Douglas Jerrold. *Henry Colburn, 1838. 3 vols, illustrations*
- This book contains TWELVE engravings by Thackeray.
- DAMASCUS AND PALMYRA, a Journey to the East, with a Sketch of the State and Prospects of Syria under Ibrahim Pasha**, by Charles G. Addison, of the Inner Temple. *R. Bentley, 1838. 2 vols, coloured illustrations*
- It was only in 1891 that the plates in the above were discovered to be the work of Thackeray. His autograph receipt for £20, paid him by the publishers for the work, was sold by auction, with a copy of the book, in Messrs. Sotheby's rooms, and realized £26 10s.
- THE COMIC ALMANACK for 1839**, an Ephemeris in Jest and Earnest, containing "all things fitting for such a work," by Rigdum Funnidos, Gent., adorned with a dozen of "right merrie" cuts, pertaining to the months, and an Hieroglyphic by **GEORGE CRUIKSHANK**. *Charles Tilt, 1839. Illustrations*
- In this volume "Stubbs's Calendar, or the Fatal Boots," first appeared, to which the twelve illustrations by George Cruikshank apply.
- CATHARINE, a Story by Ikey Solomons, Esq., Junior. Fraser's Magazine, 1839-40. Illustrations**
- This was never issued in separate form. The above copy is as it originally appeared in the "Fraser's Magazine."

## THACKERAY—continued.

THE PARIS SKETCH BOOK, by Mr. Titmarsh, with numerous designs by the author on copper and wood. *John Macrone*, 1840. 2 vols. *illustrations*

This was Thackeray's first "Book," and very interesting for this reason, also for its being so entirely his work, having been not only written but illustrated by him. It is curious to note that Macrone was the publisher of Thackeray's first book as he was of Charles Dickens's first book, "Sketches by Boz."

THE COMIC ALMANACK for 1840, an Ephemeris in Jest and Earnest, containing "All things fitting for such a work," by Rigdum Funnidos, Gent., adorned with a dozen of "right merrie" cuts, pertaining to the months, and an Hieroglyphic by GEORGE CRUIKSHANK. *Charles Tilt*, 1840. *illustrations*

This volume contains the First Edition of "Barber Cox, and the Cutting of his Comb," with 12 illustrations by George Cruikshank.

AN ESSAY ON THE GENIUS OF GEORGE CRUIKSHANK, with numerous illustrations of his works. (The Westminster Review, Vol XXXIII). *Henry Hooper*, 1840. *illustrations*

HEADS OF THE PEOPLE, or Portraits of the English, drawn by Kenny Meadows, with original Essays by distinguished writers. *Robert Tyas*, 1840. 2 vols. *illustrations*

This work contains three contributions by Thackeray, besides a host of other articles by some of the most celebrated of his contemporaries, including Douglas Jerrold, Leigh Hunt, William Howitt, Samuel Lover, Nimrod, Laman Blanchard, etc., etc.

COMIC TALES AND SKETCHES, edited and illustrated by Mr. Michael Angelo Titmarsh, author of "The Paris Sketch Book," etc., in 2 volumes. *Hugh Cunningham*, 1841. 2 vols. *illustrations*

This book, like most of Thackeray's early works, did not sell well at first, but after he had made his name as the author of "Vanity Fair," the stock was looked up, and a new title-page printed, which refers to the writer as the author of "Vanity Fair," etc., and bears no date. Care must therefore be taken to see that the title corresponds exactly with that set out above. It is now one of the rarest and most sought after of Thackeray's works.

THE IRISH SKETCH-BOOK, by Mr. M. A. Titmarsh, with numerous engravings on wood, drawn by the author, in two volumes. *Chapman and Hall*, 1843. 2 vols. *illustrations*

Another of the books not only written, but illustrated, by the author, and the first of Thackeray's works published by Messrs. Chapman and Hall.

NOTES OF A JOURNEY FROM CORNEILL TO GRAND CAIRO, by way of Lisbon, Athens, Constantinople, and Jerusalem, performed in the steamers of the Peninsular and Oriental Company, by Mr. M. A. Titmarsh, author of "The Irish Sketch-Book," etc. *Chapman and Hall*, 1846. *Coloured frontispiece*

This book does not seem to have sold well, as it is often found without the frontispiece, which was coloured by hand.

MRS. PERKINS'S BALL, by M. A. Titmarsh. *Chapman and Hall*, 1847. *illustrations*, COLOURED COPY

"OUR STREET," by Mr. M. A. Titmarsh. *Chapman and Hall*, 1848. *illustrations*, COLOURED COPY

The cover contains an illustration not repeated in the book.

VANITY FAIR, a Novel without a Hero, by Wm. Makepeace Thackeray, with illustrations on steel and wood by the author. *Bradbury and Evans*, 1848. *illustrations*

This is one of the earliest issued copies, containing "Vanity Fair" at the head of Chapter I in rustic type, and the woodcut portrait of the Marquis of Steyne, afterwards suppressed, appears on page 336. One of the yellow wrappers bearing an illustration not repeated in the book is preserved at end.

THE BOOK OF SNOBS, by W. M. Thackeray, author of "A Journey from Cornhill to Grand Cairo," of "James's Diary," in *Punch*, "Our Street," "Vanity Fair," etc., etc. *Punch Office*, 1848. *illustrations*

The green wrapper, at end, with an illustration on it, forms an important part of the book. The illustration has never been reprinted in any other form, nor did it appear in "Punch," to which the work was first contributed.

THE HISTORY OF SAMUEL TITMARCH, and the Great Hoggarty Diamond, by W. M. Thackeray, author of "Pendennis," "Vanity Fair," etc., etc. *Bradbury and Evans*, 1849. *Ten full-page illustrations*

Mr. Plumtre Johnson says of this little book: "Increasingly scarce. Care should be taken to see that both titlepages are present; the cover should be preserved, as it has an illustration on it NOT REPEATED IN THE BOOK. There are also, at the end, some interesting press notices of 'Vanity Fair,' and of the early numbers of 'Pendennis,' which should be preserved."

DOCTOR BIRCH and his Young Friends, by Mr. M. A. Titmarsh. *Chapman and Hall*, 1849. *illustrations*

SAND AND CANVAS, a Narrative of Adventures in Egypt, with a Sojourn among the Artists in Rome, by Samuel Bevan. *C. Gilpin*, 1849. *illustrations*

This volume contains the ballad, "The Three Sailors," with reminiscences of Michael Angelo Titmarsh at Rome.

THE HISTORY OF PENDENNIS, his Fortunes and Misfortunes, his Friends and his Greatest Enemy, by William Makepeace Thackeray, with illustrations on steel and wood by the author. *Bradbury and Evans*, 1849-50. 2 vols. *illustrations*

THE KICKLEBURYS ON THE RHINE, by Mr. M. A. Titmarsh. *Smith, Elder, and Co.*, 1850. *illustrations*  
REBECCA AND ROWENA, a Romance upon Romance by Mr. M. A. Titmarsh, with illustrations by RICHARD DOYLE. *Chapman and Hall*, 1850. *illustrations*

The cover bears another illustration, not repeated, and should be preserved. In some of the parts of 'David Copperfield' an interesting advertisement of this book is to be found, giving as a kind of second title, 'A Story for Christmas (and indeed any other season), containing Perilous Adventures, Tremendous Battles, Tender Love Making, Profound Historical Knowledge, and a (tolerably) happy ending,' this is dated 1st December, 1849."

**THACKERAY—continued.**

**SKETCHES AFTER ENGLISH LANDSCAPE PAINTERS** by L. Marry, with Short Notices by W. M. Thackeray. *David Bogus, N.D. Illustrations*

The plate used as a frontispiece gives the name of the artist as "Sir A. Calcott"—the letterpress referring to the plate gives his name as Sir A. W. Calcott. There was a later edition, issued by Messrs. Griffin & Co., which is commoner and inferior.

**THE HISTORY OF HENRY ESOMOND, ESQ.**, a Colonel in the Service of her Majesty Q. Anne, written by Himself.

*Servitour ad unum*

*Qualis ab incepto processerit, ita ibi constat.*

In three volumes. *Smith, Elder, & Co.*, 1852. 3 vols. **THE ENGLISH HUMOURISTS OF THE EIGHTEENTH CENTURY**, a Series of Lectures, delivered in England, Scotland, and the United States of America by W. M. Thackeray, author of "Esmond," "Pendennis," "Vanity Fair," etc. *Smith, Elder, and Co.*, 1853

At end will be found some interesting advertisements containing press notices of "Esmond," etc. **THE NEWCOMES**, Memoirs of a most Respectable Family, edited by Arthur Pendennis, Esq., with illustrations on steel and wood by RICHARD DOYLE. *Bradbury and Evans*, 1854-5. 2 vols, illustrations

**THE ROSE AND THE RING**, or the History of Prince Giglio and Prince Bulbo, a Fire-side Pantomime for great and small Children, by Mr. M. A. Titmarsh, author of "The Kicklebury on the Rhine," "Mrs. Perkin's Ball," etc., etc. *Smith, Elder, and Co.*, 1855. *Illustrations*

**BALLADS** by W. M. Thackeray, author of "Vanity Fair," "The Newcomes," etc. *Bradbury and Evans*, 1855

Collected the first time from various sources. **THE MEMOIRS OF MR. CHARLES J. YELLOWPLUSH**, and the Diary of C. Jeames de la Pluche, Esq., by W. M. Thackeray, author of "Vanity Fair," "The Newcomes," etc. *Bradbury and Evans*, 1856

The former is included in "Comic Tales and Sketches," but "Jeames' Diary" is reprinted from "Punch" for the first time. **A LITTLE DINNER AT TIMMINS'S**, and the Bedford Row Conspiracy, by W. M. Thackeray, author of "Vanity Fair," "The Newcomes," etc. *Bradbury and Evans*, 1856

The former now first re-issued from "Punch," the latter appears in "Comic Tales and Sketches."

**BURLESQUES. A LEGEND OF THE RHINE**, Rebecca and Rowena, by W. M. Thackeray, author of "Vanity Fair," "The Newcomes," etc. *Bradbury and Evans*, 1856

"A Legend of the Rhine" was contributed to George Cruikshank's Table Book in 1845. The above is its first appearance in separate book form. The latter portion of the volume, "Rebecca and Rowena," was published in 1850.

**SKETCHES AND TRAVELS IN LONDON**, by W. M. Thackeray, author of "Vanity Fair," "The Newcomes," etc. *Bradbury and Evans*, 1856

The first re-issue of "Mr. Brown's Letters to his Nephew," etc., originally published in "Punch."

**NOVELS BY EMINENT HANDS** and Character Sketches, by W. M. Thackeray. *Bradbury and Evans*, 1856

The first re-issue of "Punch's Prize Novelists," and of the "Character Sketches," which were contributed in 1840 and 1841 to "Heads of the People."

**THE MEMOIRS OF BARRY LYNDON, ESQ.**, of the Kingdom of Ireland, containing an account of his extraordinary adventures, misfortunes, his sufferings in the service of his late Prussian Majesty, his visits to many of the Courts of Europe, his marriage and splendid establishments in England and Ireland, and the many cruel persecutions, conspiracies, and slanders of which he has been a victim, by W. M. Thackeray, author of "Vanity Fair," "The Newcomes," etc. *Bradbury and Evans*, 1856

The first re-issue, originally published in "Fraser's Magazine" in 1844.

**THE FITZ-BOODLE PAPERS, AND MEN'S WIVES**, by W. M. Thackeray, author of "Vanity Fair," "The Newcomes," etc. *Bradbury and Evans*, 1857

Now first re-issued from "Fraser's Magazine." **A SHABBY-GENTLE STORY**, by W. M. Thackeray, author of "Vanity Fair," "The Newcomes," etc. *Bradbury and Evans*, 1857

Now first re-issued from "Fraser's Magazine," with alterations, and a note by the author.

**THE VIRGINIANS. A Tale of the Last Century**, by W. M. Thackeray, author of "Esmond," "Vanity Fair," "The Newcomes," etc., etc., with illustrations on steel and wood by the author. *Bradbury and Evans*, 1858-9. 2 vols, illustrations

**LOVEL THE WIDOWER**, by W. M. Thackeray, author of "Vanity Fair," "Esmond," "The Adventures of Philip," etc., with illustrations. *Smith, Elder, and Co.*, 1861. *Illustrations*

**THE FOUR GEORGES: Sketches of Manners, Morals, Court and Town Life**, by W. M. Thackeray, author of Lectures on the English Humourists, etc., etc., with illustrations. *Smith, Elder, and Co.*, 1861. *Illustrations*

**THE VICTORIA REGIA: a volume of Original Contributions in Poetry and Prose**, edited by Adelaide A. Procter. *Victoria Press*, 1861

Contains "A Leaf out of a Sketch Book," by Thackeray, with two illustrations by the author. Besides contributions of Alfred (Lord) Tennyson, Matthew Arnold, Anthony Trollope, B. W. and Adelaide Procter, Leigh Hunt, Owen Meredith (Lord Lytton), James Russell Lowell, Sir Theodore Martin, etc., etc.

**THE ADVENTURES OF PHILIPON** His Way Through the World, shewing who robbed him, who helped him, and who passed him by, by W. M. Thackeray, author of "Esmond," "Vanity Fair," "Virginians," etc., in three volumes. *Smith, Elder, and Co.*, 1862. Three vols

**ROUNDABOUT PAPERS**. Reprinted from the "Cornhill Magazine," with illustrations by W. M. Thackeray, author of "Esmond," "Four Georges," "Adventures of Philip," etc. *Smith, Elder, and Co.*, 1863. *Illustrations*

**THACKERAY THE HUMOURIST AND THE MAN OF LETTERS**. The Story of his Life, including a Selection from his Characteristic Speeches, now for the first time gathered together, by Theodore Taylor, Esq., Membre de la Société des gens de Lettres, with photograph from Life by Ernest Edwards, B.A., and original illustrations. *Jobn Camden Hotten*, 1864. *Illustrations*

**Telegraphic Address—"LYCIDAS," LONDON.**

**THACKERAY—continued.**

DENIS DUVAL, by W. M. Thackeray, author of "Vanity Fair," "The Adventures of Philip," etc. *Smith, Elder and Co., 1867*

The author's last book left incomplete at his death.

STUDIES ON THACKERAY, by James Hannay. *George Routledge and Sons, N.D. Portrait on title*

THE STUDENT'S QUARTER, or Paris Five-and-Thirty Years since, by the late William Makepeace Thackeray, not included in his Collected Writings, with original coloured illustrations. *John Camden Hotten, N.D. Coloured plates*

The Best of all Good Company, by Blanchard Jerrold. A DAY WITH W. M. THACKERAY. "And there came up a lion out of Judah!" *Charlotte Brontë's exclamation on first seeing Thackeray's Portrait. Houlston and Sons, 1872*

Portrait on cover and facsimile autograph.

THACKERAYANA.—Notes and Anecdotes, illustrated by nearly Six Hundred Sketches by William Makepeace Thackeray, depicting Humorous Incidents in his School Life, and Favourite Scenes and Characters in the Books of his Every-day Reading. *Chatto and Windus, 1875. Illustrations*

This First Edition was immediately suppressed on account of containing copyright matter.

THE ORPHAN OF PIMLICO and other Sketches, Fragments and Drawings, by William Makepeace Thackeray, with some Notes by Anne Isabella Thackeray. *Smith, Elder and Co., 1876. Illustrations*

ETCHINGS by the late William Makepeace Thackeray, while at Cambridge, illustrative of University Life, etc., etc., now first published from the original plates. *Sotherton and Co., 1878. Eleven illustrations on eight pages.*

THACKERAY, by Anthony Trollope. *Macmillan and Co., 1879*

416 **THACKERAY (William Makepeace) JERROLD (BLANCHARD) THE BEST OF ALL GOOD COMPANY, A DAY WITH W. M. THACKERAY.** 1872. FIRST EDITION, vignette portrait and facsimile of writing, 8vo, brown morocco super extra, top edges gilt, uncut, with the covers preserved at end, by RIVIERE, £1 10s

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One of the earliest publications of the late laureate and the actual first book bearing his name.

**TOBACCO.**—See under Angling.

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420 **TRADE.**—Naval Speculations, and Maritime Politicks: Being a modest and Brief Discourse of the Royal Navy of England, Of its Economy and Government, and a Projection for an Everlasting Seminary of Seamen, by a Royal Maritime Hospital, WITH A PROJECT FOR A ROYAL FISHERY, also necessary measures in the Present War with France, etc., by HENRY MAYDMAN. 1691. Small 8vo, sheep, one cover gone, 7s 6d

THACKERAY'S LONDON.—A Description of his Haunts and the Scenes of his Novels, by William H. Rideing. *J. W. Jarvis and Son, 1885. Portrait of Thackeray*

MISCELLANEOUS ESSAYS, SKETCHES AND REVIEWS, by William Makepeace Thackeray. *Smith, Elder and Co., 1885. Illustrations*

This volume contains a lecture on "Charity and Humour," PREVIOUSLY UNPUBLISHED.

CONTRIBUTIONS TO "PUNCH" (not previously reprinted) by William Makepeace Thackeray, with illustrations by the author. *Smith, Elder and Co., 1886. Illustrations*

A COLLECTION OF LETTERS OF W. M. THACKERAY, 1847-1855, with Portraits and Reproductions of Letters and Drawings. *Smith, Elder and Co., 1887. Illustrations*

This collection of letters throws interesting light on the private life of Thackeray during a very important period.

SULTAN STORK AND OTHER STORIES and Sketches, by William Makepeace Thackeray (1829-1844), now First Collected, to which is added the Bibliography of Thackeray, Revised and considerably Enlarged. *George Redway, 1887*

This volume was edited by Richard Herne Shepherd.

THE EARLY WRITINGS OF WILLIAM MAKEPEACE THACKERAY, by Charles Plumtre Johnson, with illustrations after W. M. Thackeray, Chinnery, F. Walker, and R. Doyle. *Elliot Stock, 1888. Illustrations*

READING, A POEM, by Wm. Makepeace Thackeray, communicated by Brother Charles Plumtre Johnson to the sette at a meeting holden at Limmer's Hotel, on Friday, the 1st of May, 1891. *The Chiswick Press, 1891*

One of the Privately Printed opuscula issued to Members of the Sette of Odd Volumes. The edition was strictly limited to 321 copies, and printed for private circulation only.

- 421 **TRADE.**—(S(TAFFORD) W(ILLIAM) A COMPENDIOUS OR BRIEF EXAMINATION OF CERTAYNE ORDINARY COMPLAINTS of divers of our Country men in these our dayes : which although they are in some part unjust and frivolous, yet are they all by way of dialogues thoroughly debated and discussed by W. S., GENTLEMAN. Imprinted at London in Fleet Streete neere unto Saincte Dunstone's Church, by Thomas Marshe, 1581. Cum Privilegio, Black Letter, woodcut border around title, small 4to, bound in calf extra, old style, prettily tooled, rough gilt edges, by RIVIERE, £5 5s
- AN EXTREMELY RARE AND IMPORTANT VOLUME. In the preface to an edition printed in 1751 IT WAS ATTRIBUTED TO SHAKESPEARE, but Dr. Farmer, in his essay on the learning of Shakespeare, declares the author to be W. Stafford. A copy sold at the sale of Halliwell-Phillipp's library by auction in 1839 at £20 10s. It is a most valuable and interesting publication, as showing the state of English husbandry, commerce and manufactures in the days of Queen Elizabeth, and is written in the form of a dialogue between a knight, a merchant, a doctor, a husbandman, and a craftsman, each of whom states his grievances and proposes a remedy.
- 422 **VOLTAIRE (F. M.) LA PUCELLE D'ORLEANS**, Poème, Divisé et vingt chants, avec des notes, nouvelle édition, corrigée, augmentée et collationnée sur le manuscrit de l'auteur. Aux Délices, 1766. With a vignette portrait of the author and twenty pretty folding engravings, some of an indecent nature, 18mo, old red morocco, gold tooling, gilt edges, £1 5s
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In 1744, Johnson rolled off from his powerful pen with as much ease as a thick oak a thunder shower, the sounding sentences which compose the "Life of Savage," and which shall for ever perpetuate the memory and tale of that "unlucky rascal." It is a wasp preserved in the richest amber. The whole reads like one sentence, and is generally read at one sitting. Sir Joshua Reynolds, meeting with it at a country inn, began to read it with his arm leaning on a chimney-piece, and was not able to lay it aside till he had finished it, when he found his arm totally benumbed.

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The early volume of Poems is particularly interesting as being the first published work of the author.

A copy of this volume alone sold in 1882 by auction for £18 10s.

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Telegraphic Address—"LYCIDAS," LONDON.



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"In these Poems," says Mr. Gilchrist, "there is a neatness, an elegance, and even a tenderness, which entitle them to more attention than they have lately obtained." They are also highly commended by Headley.

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W.

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Noe wonder t'were though schooles went down  
Now learning shifts from Gowne to Gowne  
Whilst Petty-coat and Kertle may  
The Banners of ye Nine display.  
And Attomise wt ere ye quill  
Recorded from ye Twin-like Hill  
Make wit and fancy soe combine  
In numbers true and feet to joyyn  
As if all Dance and Musickes art  
Were here brought in to beare their part  
For ye Contrivement f'd averr  
Twould pussell a Philosopher  
The stile and Method and the Phrase  
Doe heighten soe ye Authores's Frayse  
That I should too injurious be  
To cast into such Treasury  
For all ye graces here are met  
To make a Pearle of Margaret.

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"Then the two Beaumonts and my Browne arose,  
My dear companions, whom I freely chose  
My bosom friends; and in their several ways  
Rightly born poets."

And in Bancroft's Epigrammes is one addressed to—

"Grace-dieu  
That lately brought such noble Beaumonts forth,  
Whose brave heroic muses might aspire  
To make the anthems of the heavenly quire."

Dr. Kippis, in an elaborate critique upon this author's poem, says: "It is plain that there was great harmony in his versification, and that it was much above the general class of his age. He had right notions, likewise with regard to the accuracy of rhyme."—*Biog. Brit.*, Vol. 2, p. 88.

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Beard was Oliver Cromwell's schoolmaster. This play is ascribed to Wingfield by Nash in his *Strange News*, 1592, and is mentioned by Harrington in the *Apology* before his *Ariosto*, 1591. Peacham, in his *Complaisant Gentleman*, 1622, refers to it as performed at Trinity Coll., Cambridge. The above is the first printed edition.

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The little book, indeed, is so rare that the indefatigable Oldys had never met with a copy, and many even doubted its existence. A copy was marked in the Bibliotheca Anglo-Poetica (1815) at £21.

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Epig. 159.

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And, beene a King among the meaner sort.  
Some others raile; but raile as they think fit,  
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And honestly thou sow'st, which they do reape  
So to increase their stocke which they do keepe."

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If not attired in such bawdy geare.  
But be it as it will: the coyest dames,  
In private read it for their closet-games:  
For, sooth to say, the lines so draw them on,  
To the venerian speculation,  
That will they, nill they (if of flesh they bee),  
They will think of it, sith loose thought is free.  
And thou (O Poet) that dost pen my plaint,  
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- 1956 **THOMSON** (Hugh) **OUR VILLAGE**, by MARY RUSSELL MITFORD, with an Introduction by ANNE THACKERAY RITCHIE. 1893. FIRST EDITION, with one hundred illustrations by HUGH THOMSON, 8vo, cloth, uncut, as issued, 6s
- 1957 **THOMSON** (James, Author of "The Seasons") **The Castle of Indolence**, an Allegorical Poem, in Imitation of Spencer. A. Millar, 1748. 4to, FIRST EDITION, sprinkled calf extra, yellow edges, £1 1s
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- TRADE**.—See also under **HUSBANDRY**.
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 IV. The Welch School-Master, by Dr K—g  
 V. Muscipula, or the Welch Mouse-Trap, a Poem, in Latin and English, the whole collected by J. T., a mighty lover of Welch Travels. n.d. (about 1720). Curious copper plates, 8vo, sewn, unbound, £1 15s  
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2000 SALTER (T. F.) The Troller's Guide, being a Practical Treatise on the Art of Trolling, or Fishing for Jack and Pike. 1830. Illustrated with twenty-eight engravings, small 8vo, boards, 4s

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There are four chapters relative to Angling, and several woodcuts.

2003 Stewart (W. C.) The Practical Angler, or the Art of Trout Fishing, more particularly applied to Clear Water. Edinburgh, 1861. Engravings, 12mo, cloth, 3s

2004 THE FISHER BOY, a Poem, comprising his Several Avocations during the Four Seasons of the Year, by H. C., Esq. N.D. [1808]. Engraved title, 12mo, calf, 6s

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Until I know not what Puritan teachers  
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Might 'gainst the stage, make bedlam a faction),  
Have made with their Rayleighs, the players as poore  
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This play, catalogued as a spurious one of Shakespeare's by Lowndes, commences with a Licence to allow Lewis Theobald the sole right to print and sell the play for the space of 14 years; and states that Theobald "hath by his petition, humbly represented to Us, that he having, at a considerable expense, purchased the manuscript copy of an original Play of William Shakespeare, called *Double Falsehood, or The Distressed Lovers*; and with great Labour and Pain revised and adapted the same to the Stage; has humbly besought Us, to grant him Our Royal privilege and Licence, for the sole printing and publishing thereof, for the term of Fourteen Years." The explanation of the feud is given in the Preface of the Edition. "It has been alleg'd as incredible, that such a curiosity should be stifled and lost to the world for above a century. To this my answer is short, that tho' it never till now made its appearance on the Stage, yet one of the MS. copies, which I have is above sixty years' standing, in the handwriting of Mr. Downes, the famous Old Prompter; and as I am credibly inform'd, was early in the possession of the celebrated Mr. Betterton, and by him design'd to have been usher'd into the world. . . . There is a tradition . . . that it was given by our author, as a present of value, to a Natural Daughter of his, for whose sake he wrote it, in the time of his retirement from the stage." The story is founded upon a novel in Don Quixote, and has been attributed by Malone to *Massinger*, by Farmer to *Shirley*, and Read to *Theobald* himself.

**2644 SHAKESPEARE (William) THE FIRST AND SECOND PART OF THE TROUBLESOME RAIGNE OF JOHN, KING OF ENGLAND, WITH THE DISCOVERIE OF KING RICHARD CORDELION'S BASE SONNE (VULGARLY NAMED THE BASTARD FALCONBRIDGE), also the DEATH OF KING JOHN AT SWINSTED ABBEY, as they were (Sundry Times) lately acted by the Queen's Majesties Players, written by W. SH. Valentine Simmes, 1611. Small 4to, title and next leaf in excellent facsimile and some headlines cut into, red morocco super extra, elegantly tooled, gilt edges, by FRANCIS BEDFORD (cheap), £9 9s**

**2645 SHAKESPEARE (William) THE LATE AND MUCH-ADMIR'D PLAY, CALLED PERICLES, PRINCE OF TYRE, WITH A TRUE RELATION OF THE WHOLE HISTORY, ADVENTURES AND FORTUNES OF THE SAYD PRINCE, WRITTEN BY WILL. SHAKESPEARE. London, printed by J. N. for R. B., and are to be sould at his shop in Cheapside, at the Signe of the Bible, 1630. Small 4to, title in very excellent facsimile, ELSE A FINE AND GENUINE COPY, in stained calf super extra, choicely tooled, by RIVIERE, £9 9s**

A cheap and desirable original quarto. Mr. Crawford's copy of the latter edition, 1635, sold for £15 last March, with exception of the title, which is cleverly facsimiled—the above is an exceedingly fine copy.

**2646 SHAKESPEARIANA.—MOFFATT (THOMAS) THE SILKEWORMES AND THEIR FLIES, LIVELY DESCRIBED IN VERSE, BY T. M., A COUNTRYE FARMER, AND AN APPRENTICE IN PHYSICKE, for the Great Benefit and Enriching of England. Printed at London by V. S., for Nicholas Ling, and are to be sold at his Shop at the West End of Paule's, 1699. Woodcut on title, small 4to, a VERY FINE COPY, in red morocco extra, choicely tooled, centre ornaments, gilt edges, by RIVIERE, £6 18s**

"This rare book has never been brought into connection with Shakespeare, yet it has for a long time appeared to me to be of singular interest as a popular book at about the time when we may suppose Shakespeare planted the mulberry tree in the Garden at New Place. It is dedicated to 'the most renowned Patronesse and Noble Muse of Learning, Marie, Countess of Pembroke.' The author's account of Pyramus and Thisbe, apparently bears traces of a reading of the 'Midsummer's Night Dream.'—*W. Harrison, Catalogue of Shakespeariana.*

A copy was priced in the Bibliotheca Anglo-Poetica, 1815, at £15 15s.

The author of this clever and learned Poem was Dr. Thomas Moffatt, or Muffett, a distinguished physician, and a graduate of both Universities, in the reign of Elizabeth. The whole of the two books, as well as the dedication to the Countess of Pembroke, are written in the Italian octave stanza, which the author manages with great success. The subject, at first, does not seem promising, but Moffatt ingeniously avails himself of all sources of variety, and is especially happy in classical allusions and illustrations. Marginal notes throughout give much curious and historical information, for which the author could not find room, or would he out of place in his text. See John Payne Collier's *Account of the Rarest Books in the English Language.*

**Telegraphic Address—"LYCIDAS," LONDON.**

**2647 SHAKESPEARIANA.**—A MIRROR FOR MAGISTRATES, being a true Chronicle Historie of the untimely falles of such unfortunate princes and men of note as have happened since the first entrance of Brute into this Island, until this our latter age, newly enlarged, with a lost part called a WINTER NIGHT'S VISION, being an addition of such Tragedies as were exempted in the former Historie, with a Poem affixed, called England's Eliza. *Felix Kyngston*, 1610. 4to, calf extra, elegantly tooled, gilt edges, by W. PRATT, £12 12s

THIS IS THE BEST AND ONLY COMPLETE EDITION, edited and partly written by Richard Nichols, who has added to the portions written by W. Balwine, J. Higgins, G. Ferrers, and T. Blennerhasset, many additional legends comprised in the portions entitled "A Winter Night's Vision," "England's Eliza."

The above copy contains THE EXCESSIVELY RARE DEDICATION to the Earl of Nottingham, which was suppressed, and is deficient in most copies extant.

This work is a most interesting storehouse of Tragical Legends IN VERSE, from which Poets and Dramatists have largely drawn, including Shakespeare, who is presumed to be indebted to the piece, "How Queen Cordelia, in despair, slew herself," in his tragedy of KING LEAR. The readers of the *Fairie Queen* will easily point out many particular passages Sackville's induction suggested to SPENSER. And we may venture to pronounce that SPENSER at least caught his manner of designing allegorical personages from this poem, which so greatly enlarged the former narrow bounds of ideal imagery as that it may be justly deemed an original in that style of painting, for we must not forget that it is to this induction SPENSER alludes to in a sonnet prefixed to his pastorals, 1579. Amongst the ninety poetical narratives given in this volume are the following, which undoubtedly must be of great interest to the Shakespearian collector:—"The Life and Death of Julius Caesar," "How Shore's Wife, Edward the Fourth's concubine, was punished," "The Death of Edward the Fourth," "Murder of the Duke of Clarence," "The unfortunate Life and Death of King John," "The Life and Death of Lord Cromwell," "Cardinal Wolsey, how he rose unto great authority and dignitie, how he fell into disgrace," etc., "The Lives and Deaths of the Young Princes," "The Death of Henry VI.," "The Tragical Life and Death of Richard III.," etc., etc.

The last-named legend (Richard III.) is by the editor of this edition, and he is greatly indebted to Shakespeare's Tragedy of Richard III., from which he has largely drawn in the compilation of it. Among other contributors may be mentioned MICHAEL DRAYTON, THOMAS CHURCHYARD.

"In the turbulent and unpropitious reign of Queen Mary, when controversy was no longer confined to speculation, and a spiritual warfare polluted every part of England with murders more atrocious than the slaughters of the most bloody civil contests, a poem was planned, although not fully completed, which illuminates with no common lustre that interval of gross darkness which occupies the annals of English poetry from Surrey to Spenser, entitled a 'Mirror for Magistrates.'

"More writers than one were concerned in the execution of this piece, but its primary inventor and most distinguished contributor was Thomas Sackville, the first Lord Buckhurst and First Earl of Dorset. Much about the same period the same author wrote the FIRST GENUINE ENGLISH TRAGEDY.

"It is reasonable to suppose that the publication of the Mirror for Magistrates enriched the stores and extended the limits of our DRAMA. These lives are so many tragical speeches in character. We have seen that they have suggested scenes to SHAKESPEARE. Some critics imagine that HISTORICAL PLAYS owed their origin to this collection. At least it is certain that the writers of this MIRROR were the first who made a poetical use of the English chronicles recently compiled by FABYAN, HALL, and HOLLINSHEAD, which opened a new field of subjects and events, and, I may add, produced a great revulsion in the state of popular knowledge, for before those elaborate and voluminous compilations appeared, the History of England, which had been shut up in Latin narratives of the monkish annalists, was unfamiliar and almost unknown to the general reader."

WARTON.

**2648 SHAKESPEARIANA.**—THE HISTORIE OF AURELIO AND OF ISABELL, DAUGHTER OF THE KINGE OF SCOTLANDE, nyeuley translated in foure languages—Frenche, Italian, Spanishe, and Inglish. *Anvers*, 1556. FIRST EDITION, small 8vo, a very fine copy in red morocco extra, blind and gold tooling, broad borders inside, gilt edges (by Roger Payne?), a neat volume, £8 8s

Mr. Halliwell Phillipps' copy sold for £19 10s.

From this once favourite Romance it is supposed that Shakespeare took his "Tempest." The scene of the novel is in Scotland.

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This is the exceedingly rare first edition printed at Sydney, New South Wales, for presents amongst the author's friends. Very few copies were issued, and a small number could only have found their way to this country, as it is unknown to the majority of collectors of Stevenson.

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